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JAN 14 1922

THE CRADLE

Photoplay in five reels

Adapted from Eugene Brieux's play by Olga Printzlau

Directed by Paul Powell

Author of the photoplay (under Sec. 62)
Famous Players-Lasky Corporation of the U. S.

THIS TITLE WILL BE CHANGED

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THE CRADLE

Original stage play by
Eugene Brieux

Adapted by
Olga Printzlan

Dr. Harvey and his lovely young wife, Margaret, have been married seven years. Life to them has become the customary settled, unromantic marriage, typical of the average couple. They are happy, however, in a quiet way, and are devoted parents to their little daughter, Doris, aged five. The only present difficulty is Dr. Harvey's struggle to make both ends meet, and the young couple find themselves at times venting this irritation upon each other, and giving up the natural pleasures through a dutiful sense of economy.

In the same town lives a wealthy young woman, Lola Forbes, a product of the idle rich class, who has exhausted every means of amusement and finds herself at the point where a life of hectic gaiety has almost shattered her nerves. Lola is the type of woman to whom every new man of her acquaintance provides a short-lived romance, and she gathers hearts as an Indian gathers scalps.

During a breakdown, she sends for Dr. Harvey and is attracted to him, and while convalescing she makes the most of her opportunity. Dr. Harvey fascinated by the charm of her and the complete change of surroundings from his every-day little home, which as recently been invaded by his complaining mother-in-law, finds himself lingering a little longer than necessary during his professional calls.

Margaret's mother, following her husband's death, finds her legal matters in a tangle, and she and the young wife take the matter to Courtney Webster, a family friend. Webster has always loved Margaret, but lost her to Dr. Harvey. Her visit to his office revives the old flame, and he finds himself desiring her again.

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Instinctively, little Doris dislikes him, although she cannot explain the reason.

As time goes on, Dr. Harvey finds himself unable to resist the fascination of the "other woman" who by this time is completely recovered, but he continues calling on her, giving as an excuse to his wife that he is at the hospital.

The doctor has a birthday, and Margaret plans a dinner, while little Doris works away to prepare her "first piece" for the piano as a surprise for him. The birthday dinner is hardly a success, since the doctor is abstracted and has to leave almost immediately thereafter, having barely time to approve of the "surprise" which has taken the little child weeks to prepare. It seems that an engagement with Lola is the counter-attraction, and he later appears wearing a handsome new wrist-watch.

There is an emergency call for Dr. Harvey, and Margaret telephones the hospital where he is supposed to be in attendance, but he has not been there all evening. She is perplexed, then suspicious, and her suspicions are unpleasantly confirmed by her husband's resentment when she questions him upon his return.

By chance, while out shopping, Margaret meets Webster and he drives her home in his car. He takes opportunity to add fire to Margaret's suspicions, and before they reach home they see Dr. Harvey start out in his machine with Lola. Dissatisfaction is mutual between the Harveys, and they agree upon a divorce.

Margaret eventually finds herself installed in Webster's elegant home, but as his wife she is bored by the ardent regard of this man for whom she cares nothing. Then the little child becomes a pendulum ordered by the court to spend a half-year first with the mother and then with the father, who has married Lola, and these changes from one home to the other have a marked effect on the young, undeveloped mind. Her natural home is broken up, love scattered to the winds and she is virtually a little outcast at the mercy of these changes.

Courtney Webster's dislike for the child amounts to a cold intolerance. To

him, Doris is the living symbol of his wife's love for another man, and he can hardly bear the sight of her.

And when the child goes to Lola's home, she is ever more undesired. This home is not exactly a vision of bliss. Dr. Harvey finds a selfish, dissipated woman does not always make an ideal wife, while Lola discovers that possession of the man she coveted is not everything. Lola's harsh treatment of the child brings on an illness, and Doris' father takes her back to Margaret— "where she belongs" he says. Together, he and Margaret nurse the child back to health, despite Webster's protest; but the oneness of their interest brings back their love to them in its fullest sense. To add to their misery, the child tells them that she has had a terrible dream that they were all living in separate houses. They realize that they cannot tell her the dream is true, while in her present condition. They come face to face with the fact that their discovery has come to them too late, and they part, determined to give each other up.

The child out of danger, Dr. Harvey returns to Lola, to find himself supplanted by one of her old admirers, and later their separation is announced in the paper.

Webster cannot control his jealousy at the thought of Margaret and her ex-husband having spent the days and nights together in the sick room, and his accusations to her bring about a terrific quarrel. The newspaper announcement comes to the attention of Margaret and Webster as the climax of their quarrel. But Webster refuses to give Margaret up, and tells her it is the child who is causing their unhappiness—the child must leave their home.

It happens that Doris overhears this quarrel. Broken-hearted, she asks her nurse where little girls go when they are not wanted. The nurse tells her, "The orphans' home." So, at the height of their quarrel, Webster and Margaret see the child leaving the house.

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Face to face with the brutality of the situation, Webster realizes that he has no claim on Margaret's heart, as the child is the living bond between her and the man she once loved. "You will have to kill her if you want to really separate us," the mother says, "and even then, there will be the bond of memories."

So Webster lets her go - back to the man to whom she really belongs -- with the child who is theirs.

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JAN 14 1922

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THE CRADLE (5 reels)

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